THE CARMELITE

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Lincoln Steffens

HIS COLUMN

It looks as if we might have a dictatorship in Washington this very year; good correspondents there say it is not impossible. If President Hoover opens up his economic council of business advisors when Congress gets out of the way, he can easily make it an Emergency (war) Board and then, well, then some of our neighbors who have said unpleasant things to us about Hoover will be up against a mob-fear psychology that will treat them as traitors and we—well, we'll not have to say "We told you so." You'll read them there words in our grin.

¶

Mr. Frank Sheridan writes that he can hardly wait to be converted to Hoover and Republicanism. He must be more patient. The great, standard party machine is meeting in convention. The great leaders, political and business, know that what they and we all need is a plan to deal with those regular, ever-recurring economic depressions. They have to make, at least, a platform. The same history that repeated the depressions will probably repeat the scene of sneaking leadership in Chicago. Twice. The Democrats, aware of their chance will meet ten days later, to show their leadership. Mr. Sheridan must wait as I do to "see." Foresight is clearer than hindsight; but prophets have to beware: a miracle might happen. Chicago may develop some perceptible difference between our identical twin parties. Meanwhile, let me ask the Democrat of Carmel if he would follow a little candle-light if such a miracle should appear at either party convention. I wouldn't. I'd die of astonishment.

¶

Maybe the poor rich men who jumped out of their windows only wanted to be sure that they had got to the bottom. Like the big bankers' pool which started to boost bonds last week and drew in a following in stocks. If now the little bankers will change their minds and lend more, we may get the inflation swelling that will elect Hoover, blow up the next boom and lead to the next depression. But remember, it will be as hard to sell at the top as to pick and buy at the bottom.

——————*continued on page four*

Carmel Art Association's Annual Exhibit

Somewhat earlier than in previous years, the Carmel Art Association will hold its annual exhibit at the Denny-Watrous Gallery during the three weeks ensuing from next Sunday. An opening reception will be held Sunday afternoon, from three to five, to which the public is invited.

Probable exhibitors include the four Peninsula membres of the National (Dougherty, Hansen, Ritschel and Gilbert) and the majority of the association's artist members. The following list is tentative:

Eva Belle Adams	Armin Hansen
Edwin C. Arnold	Jessie S. Jackson
Gertrude Arnold	Austin James
Chas. R. Aldrich	George Kotch
Wilma Aldrich	Gene Kloss
Roberta Balfour	Ada Howe Kent
J. A. Bardin	H. F. Levinson
Mary C. W. Black	Pedro Lemos
Josephine Blanch	W. I. Long
Burton Boundey	Jo Mora
Elliott R. Bradley	F. Luis Mora
Helen C. Brown	M. deN. Morgan
Rose Campbell	E. Murray
J. V. Cannon	Edith Maguire
George Goblentz	Mrs. F. McComas
W. C. Covington	Isabel Nicholson
Ada B. Champlin	John O'Shea
Alice R. Comins	L. L. Peabody
J. M. Culbertson	Pauline Pierson
Ida M. Curtis	Marjory Pegram
Paul Dougherty	Wm. Ritschel
Jerry Felton	Chas. J. Reeve
Will Foster	George Seideneck
E. C. Fortune	C. Seideneck
Edward Fristrom	Celia Seymour
Percy Gray	Elizabeth Strong
Julian Grenwell	Richard Taggart
August F. Gay	Moira Wallace
Arthur H. Gilbert	Wm. C. Watts
Ferdinand Haasis	E. Grace Ward
C. B. Hudson	L. D. Whiffin
E. Harrington	Paul Whitman
Edith Heron	Fanny Winchell
Edda M. Heath	Helen Willard
C. Chapel Judson	Stanley Wood

RICHARD BUHLIG

LINOLEUM CUT BY MARIAN LYMAN

Sunset School Budget Forecasts Lower Tax

A tax-rate reduction of fifteen cents in the hundred dollars on property in the Sunset School District is in prospect as the result of various measures adopted, as reported at a meeting of the school trustees Tuesday night. The budget, as prepared by Miss Clara N. Kellogg, clerk of the board, indicates suspension of practically all capital outlay, elimination of allowance for clerical assistance in the principal's office, a reduced allowance for night classes, and closely calculated reductions in other directions.

A factor in the promised lower rate is the increased allowance from the state and the county as a result of Sunset School's growth. Approximately three thousand dollars additional will come from these sources next term, with no corresponding increase in the number of teachers on the staff.

The budget must be approved by the county superintendent before becoming official.

It's a Natural---

WE MEAN

Ed Fitzpatrick's HotelDelMonte Orchestra

HEAR THESE CLEVER LADS
SATURDAY NIGHT AT
HOTcL DEL MONTE

Dinner, including dancing, $2.50

One Dollar Cover Charge for Those Not Taking Dinner

BEAUTIFUL MUSIC IN A
BEAUTIFUL DANCING ROOM

Merchants
Lunch
11:30 a.m. to 7:30 p.m
50c

Sunday Dinner
50c *75c*

CURTIS'

RICHARD BUHLIG AND "THE 'ART OF THE FUGUE"

Music lovers have a rare experience close at hand for on Saturday night in the Denny-Watrous Gallery Richard Buhlig plays that momumental creation of Bach "The Art of the Fugue." Buhlig himself has arranged the work from the original score. And because he desired its expression to be in purest form he has provided for two pianos thus avoid any distraction that might accompany the varied tone color of an instrumental ensemble. Wesley Kuhnle will assist at the second piano.

Speaking in the Gallery on Wednesday night, Buhlig sketched the history and significance of "The Art of the Fugue" also explaining its content an the manner in which Bach handled the theme and its variations. He advised his listeners, however, on hearing the work Saturday night, not to become distracted in an attempt to solve the musical complexity of the work; it is above all a supreme example of music—to be enjoyed as such, regardless of its structure. Written in 1749—50 "The Art of the Fugue" was the last work of the great contrapuntalist, Bach. Doubly significant, it marks the apex of the career of a musician who seems to have been the worthy inheritor of all the contrapuntal tendencies of the age, at the same time bringing to a glorious culmination this form of music. A fabulous achievement "The Art of the Fugue" involved things Bach had not used before, and in it are contained all the experiences of Bach's life, expressed in musical terms highly distilled.

One is astounded to learn that not until 1927 was this work performed. With the exception of three instrumental presentations in the East it has never been heard in this country. The reasons for this neglect of Bach's greatest work as Buhlig explained, lie first in the manner in which the work was published—it was left in open score without designation for instruments. The more important reason, however, is that musicians held the work to be "eye music," not to be performed. Their opinion held that by means of eighteen fugues and four canons, the master contrapuntalist had written a theatrical treatise on the fugue, showing everything that might possibly be done under the polyphnic system of composition.

Buhlig's enthusiasm for "The Art of the Fugue" fires his listeners to him, Bach here comes nearest that door to the mystery of music—nearest to the burning heart of music. Quantity and quality become one, and hearing the utimate beauty of music—music beyond tone, in its very essence—is the rare experience of the listener.—A. M. B.

All those who are coming to the recital on Saturday evening will be admitted, on the same ticket, to a rehearsal of "The Art of the Fugue" on Friday evening.

That Saturday's concert audience may have the great advantage of hearing the work twice, the Gallery has arranged with Mr. Buhlig for this open rehearsal on Friday evening.

MUSIC SOCIETY ELECTION

Mrs. H. F. Dickinson was reelected to the presidency of the Carmel Music Society at the organization meeting of the board last Monday. Other officers elected were: First vice-president, Dr. R. A. Kocher; second, Mss. Horace Dormody; third, Miss Hazel Watous; recording secretary, Mrs. Eugene C. Marble; corresponding secretary, Miss Emily Pitkin; treasurer, Mrs. Paul Flanders.

ORDINANCE UPHELD

Constitutionality of Carmel's handbill ordinance was upheld in the Superior Court at Salinas last week when Judge Henry Jorgenson handed down a ruling in a case involving one of the Peninsula shopping publications. It is expected that the case will be taken to the higher courts.

AT ALL SAINTS

The Rev. Charles Deems, of Trinity parish, San Francisco, who was to have delivered the sermon at All Saints next Sunday will be unable to come to Carmel. The usual services will be conducted by the Rector, Rev. Chinn.

FLAVIN ON THE MOVIES

Martin Flavin drew a packed house at the Community Theatre Greenroom last Sunday evening, when he talked on Hollywood as seen from the inside. A rare fund of humor and plenty of inside information were combined in a most enlightening talk. Mr. Flavin's first venture on the lecture platform sponsored by the John Reed Club.

AMATEUR ORCHESTRA

Try-outs for place in the orchestral concert of the Neah-Kah-Nie String Quartet on August ninth were held on Tuesday evening last. Representatives from Watsonville, Salinas, Pacific Grove, Monterey and Carmel were present, and enthusiasm ran high over the coming rehearsals under the direction of Michel Penha. Rehearsals will be held in the Denny-Watrous regularly on Monday and Thursday evenings at seven-thirty.

LIGHT DIVERTISSEMENT AT COMMUNITY PLAYHOUSE

The professional theatre has supplied a word to the non-professional public which has become so familiar as not to require definition. A "trouper" is the sort of good sport who embodies in his creed the spirit of the saying "the show must go on," and Marian Todd, who plays Nora in "The Naughty Wife," the current offering of the Carmel Community Players, is a real trouper.

For a long time Marian Todd has been playing character parts in locally produced plays. One of her recent successes was as the fanatical prisoner in "Chicago." Her real test came a short time ago during the presentation of "Rain." Ruth Waring, playing Mrs. Davidson, suddenly became too ill to go on. Marian Todd took the script, put on the costume and went on. She read the part—there was no attempt at pretense, it was patently being read, not "recited." In spite of the terrific handicap under which she worked, she had her audience in tears during the big emotional speech. It was a real feat, one which Carmel will not forget. As Nora, in "The Naughty Wife," she again proves her ability.

Byington Ford, who plays opposite her in the cast was also one of the high lights in "Chicago" and in "Rain." His speech as attorney for the defense was a marvel, and in the latter play, as Sergeant O'Hara, he had his audience in his hands.

Another familiar name in the cast of "The Naughty Wife" is that of Ad Hanke, the publicity seeking judge in "Chicago." He appears in the current play as a Bishop. Milton Latham, John Sandholdt and Stella Stafford Mather play small parts in a way to make them stand out as really important parts.

The two leading parts are handled by Mary Marble Henderson (here we must mention "Chicago" again, as she was the "naughty wife" Roxie, in that play) and Peter Stuart Burk. Both parts are admirably cast.

"The Naughty Wife" opens a three night engagement at the Community Playhouse tonight, continuing Friday and Saturday nights.—M. H.

FLAG-WAVING ON THE FOURTH OF JULY

Concurrently the "The Naughty Wife," "Spreadeagle," has been in rehearsal at the Community Playhouse, with Galt Bell directing. The dynamite-laden satire will be presented on July second, third and fourth.

"SALOME" IN REHEARSAL AT THE FOREST THEATER

Superseding previous announcements in regard to the Forest Theater season, it is now definite that the first production will be Oscar Wilde's "Salome," under the direction of Herbert Heron. Dates fixed are July first, second and third.

Wilde's classic is rated one of the world's great plays. Its early course was beset with many censorship tilts; it has been banned oftener perhaps than any other well-known work. Changing times have brought changing standards; "Salome," once sensational, is now only mildly out of the ordinary. It remains, of course, great drama, but it should no longer cause the Anthony Comstocks to lose any sleep.

Herbert Heron's directorial task is simplified somewhat by his thorough familiarity with the play and its background. He has already mustered the majority of the cast, but there are several male parts still unassigned. Application should be made to Mr. Heron at the Seven Arts.

Clay Otto, formerly active in Carmel theatricals but more recently located in San Fancisco, has taken over the design and supervision of set construction. Eugene Watson will be stage manager.

In keeping with the times, the Forest Theater will operate this season on a restricted budget, although it is not intended to skimp on "dressing" the productions. The former practice of paying directors has been dropped; all services this year will be strictly voluntary.

As a partial offshoot of the depression, the Forest Theater grounds are in a much tidier state than for several seasons. Local unemployed have been engaged in clearing the undergrowth and dead-wood; backstage a general clean-up program was carried out.

TONIGHT *also* FRIDAY-SATURDAY

THREE ACTS OF FUN—

The Naughty Wife

LAUGHS—LAUGHS—LAUGHS

WITH
MARY MARBLE HENDERSON
PETER STUART BURK
MARIAN TODD
BY FORD
STELLA MATHER
AD HANKE
JOHN SANDHOLDT
MILTON LATHAM

Directed by CYRIL DELEVANTI

Carmel Community Playhouse

TICKETS ON SALE AT
CARMEL DRUG STORE
Telephone 10
STANIFORD'S
Telephone 150

DENNY WATROUS GALLERY
OPPOSITE P. O., CARMEL

RICHARD BUHLIG
PIANIST

● ASSISTED BY WESLEY KUHNLE, SECOND PIANO, PLAYING

BACH: "THE ART OF THE FUGUE"
—"Not only the culmination of Bach's life but of all music"

SATURDAY EVE. JUNE 18 8:30 1.00

THE CARMELITE

J. A. COUGHLIN ——— *Editor and Publisher*

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Lincoln Steffens--- *continued*

The unwritten constitution of Carmel prohibits lawns and anybody who has one ranks morally wth judges, lawyers and all good citizens who have liquor in their houses. And the better the lawn and the hootch, the more expressive the contempt for man-made laws.

¶

It's no use flattering ungrateful people; they believe and go you one better. Hearing that Harry Dickinson had developed an enemy, I called and formally congratulated him. And he? He swelled all up and bragged. "Umph! I've got several enemies." Harry Dickinson it was.

¶

San Francisco has a corking murder story to carry its newspapers through the summer, the Egan case. Several murders, all apparently in one plot; more murders than evidence. And yet you can see that the reporters, the police and the officers of the law think they know who did the crimes and what for. The mystery story is to prove the clear suspicion. The libel law is the villian.

¶

The Players, a fine old club of actors, artists and writers in New York, has chosen for its 1932 Players' Revival, a play that is practically new, by William Shakespeare: "Troilus and Cressida." It has never been presented professionally in America. Arthur Symons says it speaks some of the most sensitive lines in Shakespeare and anticipates "much of old seems to us most characteristically modern in modern music." That is the sort of thing Carmel players might do—over and over again till we can play it; not pretty well considering, but perfectly, better than the professionals can. And so get us over the complex that amateurs are not expected to make art as exquisite as businessmen.

¶

Langston Hughes, the red poet who was here a few days recently, was advised to go to Liberia instead of Russia. "Fred O'Brien used to say that the American negroes over there call themselves 'whites' and treat the African blacks as near as they can the way they see and hear that the American whites treat the American blacks." Hughes pondered a moment, smiled humanly and murmured: "I'd like to see that. I would like to see that." Which shows that he is more red than black or white. He may "get" Russia.

¶

When Noel Sullivan's negro chauffeur died a year or so ago, the gentle employer wrote that his man was his friend and a gentleman. When Mr. Sullivan appeared at the John Reed Club with Langston Hughes, the negro poet, he sang gently and Hughes told his radical life-story and recited his radical verses gently. If we could split the word gentleman into its original parts, there would be more gentlemen and more gentle men to choose between.

¶

Langston Hughes is going to Russia now, this summer, soon. Lots and lots of people are going to Russia soon. Sometimes it looks as if the whole world was going to Russia—soon.

Hughes was warned, all the tourists should be warned to look out. "Russia is the acid test," as Woodrow Wilson said; and he illustrated in his own later attitude the acidity of his bright saying.

¶

Carmel and London have their social season at this, the same good old summer time; with the same effect on humans, houses and rents.

¶

Our movie theatre manager is making a visible effort to bring here plays for the children, and parents and kids might well watch and boost the good intention. Carmel youth will go ahead of us old folk in this form of art; I said "art." The screen is young, too, but is growing in power and resources. It is fascinating to see the clumsy hands handling it now feeling their way out toward the full use of the camera to tell stories and show phases of life that can not be represented in any other form. Some day the Shakespeare of the screen will appear, a born genius, exactly fitted to the limitations and the possibilities of his art, with an instinct for it. And he may come from Carmel.

¶

"Perhaps," said Lord Rutherford, the physicist, to his pupils, "the human race may trace its development from the discovery of a method of utilizing atomic energy." He was teaching what

we don't know and can't yet do; which is what our kids should be taught. It works. Two of that teacher's students have found a way to split lithium atoms and to reunite their shattered nuclei. And so the development of the human race may be about to begin. I think that the development of civilized man will begin when we have learned to apply the scientific method of research and experimentation to our political, business and social problems and quit wishing, reasoning and praying. Our culture, the ideology of our educated highbrows is chock full of superstitions and barbarous freak ritual. And the children ought to know it. Some town like Carmel will some day hire a teacher like Lord Rutherford or Einstein; at their price; to be the head of our school; Einstein might be got right now. But taxpayers would have to love their children much more than they do now to do a thing like that. We'll probably go on letting our little ones go on despising us, their elders, both teachers and parents.

¶

The division of the U. S. Supreme Court into a conservative minority recalls the answer of a liberal English correspondent to an American's compliment upon the liberalism of England. "Yes," he said, "we English always have a strong minority for the right."

¶

Carmel is one of those unique places where brains burn down to minds and minds smoke up into souls; leaving nought but the immortal ashes.

¶

Carmel tea-talk:

Q. How many angels can stand on the point of a needle? A. All there are.

Q. Is the universe conscious? A. Yes—and—no.

Q. Who of us are immortal? A. All that are worth keeping forever.

Q. What is the significant in life? A. Whatever you like.

¶

People who don't work enough to get tired go around making other people tired.

CARMEL DEPARTURE

I could never have gone
Had not the fog
Quite thoughtfully
Put veils before your loveliness.

—MAXINE ABBOTT CUSHING

OUR FRIENDS AND NEIGHBORS: THE TREES

Trees are news in Carmel and becoming more so as the Council undertakes a survey to ascertain what the trees may need that they haven't been getting. Here is a contribution on the subject from DANA R. TYSON, Los Angeles Department of Parks:

We all know that plants and trees grow larger and larger under favorable conditions of weather, soil and moisture, and upon reaching a certain maturity produce flowers, fruit and seeds as a means to reproduce themselves and recapitulate their kind. We see this action going on about us at every hand but no one will ever be able to explain what the unseen force is that causes these transformations or what actually makes a tree grow.

In explaining about the growth of a tree it is only logical to begin with the germination of the seed. In reality a seed is an embryo plant, with the spark of life lying dormant, but capable, under favorable conditions, of reproducing the kind of tree from which it came; upon germination, roots, a stem, branches and leaves form, and we have a tiny plant.

The first indication of life in a seed is the swelling of the cotyledons, or portions of the seed containing its first food supply, and the sending out of a tiny rootlet which usually pushes itself straight downward into the soil seeking for moisture. This is especially true in the case of the cone bearing trees or evergreens. The lateral and fibrous roots then develop, branching out of the tap root. The end of the tap root is protected by what is known as the root cap or a covering of tough cells which prevent injury to the growing cells as they force themselves through the ground.

The length of the roots is much greater than is generally supposed; often in a small plant being ten or twenty times as long as the plant is high above the ground. Roots of Eucalyptus trees are known to travel as far as one hundred and fifty feet from the base of the tree in a lateral direction.

Functions of the root system in the growth of a tree are twofold, first to act as an anchorage and support to the trunk of the tree, and second to seek out a water supply and absorb the necessary soluble mineral compounds in the soil, which enter the roots with the water supply. Food materials absorbed by the roots enter the stem of the tree and are conveyed by it to the branches to the outermost leaves and buds. Trees require as a means of sustenance numerous chemical elements, as carbon, oxygen, hydrogen, nitrogen, sulphur, phosphorus, potassium, calcium, magnesium annd iron. The carbon and oxygen are derived primarily from the air in the form of carbon dioxide, which is absorbed by the leaves. The hydrogen and some free oxygen is taken in with the water together with the greatest amount of other elements which occur as soluble salts. Upon entering the root system the water passes up the roots to the stem of the tree or trunk, and thence goes up the trunk to the limbs. In following this movement is is necessary to visualize the structure of the tree trunk itself. Undoubtedly you have seen the cross section or stump of a tree that has been cut with a saw, and have noted that in its center is an area of darker wood. This is the heartwood, or dead wood cells no longer active in the function of the tree except to act as a strengthener or support. This wood is practically the same as when the tree was young. The wood is formed of a series of hard and soft cells, making a number of concentric rings one outside the other. These cells are produced one set in the spring and the other during the summer or fall. In the spring the cells grow with an abundance of water and are large and soft. In summer there is an absence of water and the cells grow slowly and are hard and small, thus giving the distinct annual or bi-annual rings.

On the outer portion of the heart wood is wood of a lighter color and is formed of living cells. This is known as the sap wood and serves to convey the sap or water taken in by the roots upward through the trunk of the tree. Between the sap wood and the bark of the tree is a very thin layer of cells known as the cambium layer; these cells form the growing portion of the trunk of the tree and grow outward only, increasing the diameter of the trunk. They do not grow upwards. The growth in height in a tree occurs only in the tips of the buds, and I might note that a nail driven into the trunk of a tree two feet from the ground will be at exactly the same height ten or fifty years afterwards, the same as it was at the time it was put in. Next to the cambium layer on the outside, is the bark which serves as a protection to the tree, and also to conduct food materials manufactured in the leaves down to the roots, or to portions of the tree needing it.

The buds are composed of an outer covering of tough scales and an interior mass of small embryo leaves packed close together. There are two types of buds, terminal buds which occur on the ends of the twigs and axillary buds which lie in the axils of the leaves where they join the stem. This classification does not prescribe the nature of the bud but shows their location. Upon close examination of a tree branch we may note (1) "leaf buds," those which develop into leaves and branches only, (2) "mixed buds," which contain both leaves and flowers in an undeveloped condition, and (3) "fruit buds" which produce flowers only. These are the ones you must be careful not to remove when pruning.

It is in the leaves of the tree that the greatest action of life takes place, for in them the raw materials taken up in the soil water by the roots, is mixed with carbon dioxide gases, in sunlight, and changed into various forms of carbohydrates, which provide the food for the tree. Heat and sunlight provide the energy necessary in the transformation of these materials into plant foods. Thus they must have sunlight and warmth if they are to grow successfully.

Leaves have other functions in that they remove vast quantities of carbon dioxide from the air, use it in the manufacture and assimilation of their food and pass off pure oxygen, together with large amounts of water which is not used or has served its purpose, in the tree.

The actual growth of the tree occurs in the division of cells which multiply one on top of another, increasing its height and width, thus it continually "piling up," and not "stretching up."

The same may be likened to a cell in a tree except that all the cells do not keep dividing. Some of them remain and assume a permanent size and shape. Still, the division multiplication, and hardening of the cell walls is the actual manner by which the growth of the tree takes place.

There are many remarkable phases in the growth of a tree which one may study and enjoy. The more one becomes familiar with the growing processes the more he wonders at the intricate complexities it involves.

In reality a tree is a sheath of life spread over the dead trees of former years, growing on indefinitely one generation upon another, each wrapped about the other. Instead of throwing away its old skeleton each year and starting anew, a tree clings to its dead bones, profits by their structure and makes tubes in them to provide the supply of water for a larger and more ambitious growth.

FIRST FIVE YEARS OF THE CARMEL MUSIC SOCIETY

The following report has been issued to the members of the Carmel Music Society and is here reprinted for general information:

AT THE COMPLETION OF ITS FIFTH YEAR THE CARMEL MUSIC SOCIETY, THROUGH ITS BOARD OF DIRECTORS, EXAMINES ITS INITIAL PURPOSE AND PRESENT ACHIEVEMENT, AND HEREWITH REPORTS ITS PROGRESS TO THE MEMBERSHIP.

The Carmel Music Society was founded in 1927 for the stated purpose of bringing to Monterey Peninsula "music that is represented by the most significant programs and artists the world is offering today." A second and correlated objective was the cultivation of interest in music in its educational and cultural aspects.

The Society has four types of membership:

PATRON MEMBERSHIP—$100.00 or more per annum.
CONTRIBUTING MEMBERSHIP—$25.00 per annum.
SEASON TICKET MEMBERSHIP—$10.00 for each ticket.
ASSOCIATE MEMBERSHIP—$2.00 per annum.
(Patrons are entitled to two season tickets; contributors, one season ticket; associate membership carries with it no admission to the concerts.)

Administration is through an executive board of thirty members, elected annually. The present Board has representatives from Pebble Beach, Pacific Grove, Monterey, Monterey Peninsula Country Club, Carmel Highlands, and Carmel. This Board elects the following officers: President, three Vice-Presidents, Recording Secretary, Corresponding Secretary, and Treasurer.

Standing committees are: Booking, Finance, Publicity, Membership, Ticket, and House.

The Society adopted as its initial plan and has since continued without interruption, the presentation of four principal concerts each year and such extra-series concerts as came within the Society's scope. Artists who have appeared under its auspices are the following:

1927-28:
Hart House String Quartet
Walter Gieseking, Pianist
Kathryn Meisle, Contralto
Reinald Werrenrath, Baritone

EXTRA-SERIES CONCERT:
Horace Britt, 'Cellist (April 5)

1928-29:
London String Quartet
Alexander Brailowsky, Pianist
Kedroff Vocal Quartet
Albert Spalding, Violinist

EXTRA-SERIES CONCERTS:
Richard Buhlig, Pianist (May 3)
Fred Leedom Scott, Tenor (May 19)

1929-30:
Vladimir Horowitz, Pianist
Roth String Quartet
Smallman's A Capella Choir
Claire Dux, Soprano

EXTRA-SERIES CONCERTS:
(See footnote)

1930-31:
Walter Gieseking, Pianist
Aguilar Lute Quartet
Mina Hager, Contralto
Piatigorsky, 'Cellist

1931-32:
Szigeti, Violinist
Neah-Kah-Nie String Quartet
Myra Hess, Pianist
Kreutzberg, Dancer

EXTRA-SERIES CONCERTS:
Neah-Kah-Nie String Quartet (July 30, Aug. 9, 16, 23)

(Arrangements with Abas String Quartet for series of three Sunday afternoon concerts in Spring never consummated.)

A detailed report of the Society's financial position is submitted herewith. It will be observed that the first season ended with a sizeable credit balance and that through five successive years, this favorable position has been maintained. Acknowledgment is due the generosity of patrons and contributors whose donations over and above the cost of season tickets have relieved the Society of financial pressure and provided a surplus which has permitted the signing of contracts well in advance for artists whose fees otherwise would have precluded their appearance in so small a community. Acknowledgment is likewise due to the continued loyalty of season ticket holders without whom the Society's objectives could not have been attained.

Limited seating capacity of the concert halls hitherto available has added a distinctive note of intimacy to the Society's concerts, but on the other hand it has not permitted a scale of admission charges as low as the Directors would desire. Although the Directors had little leeway in this respect, a start was made by offering, in conjunction with the High School P.-T. A. a limited number of student tickets at fifty cents. This phase of management continues to receive the attention of the Board and the issuance of student tickets will be increased as circumstances permit.

Financial stability and the esteem in which Carmel is held by musicians of recognized standing have combined to simplify seasonal bookings. The Society has been and continues in a position to secure any artist or group of artists consonant with its original purposes. This situation has led, more or less inevitably, to the broaching of various proposals, both from within and without, to extend the Society's activities. Each of these proposals has been dealt with separately without intent to establish precedents. This attitude on the part of the Board (as successively constituted) is a matter of record in the Minutes, and continues as a guiding principle in the Society's policy.

MEMBERSHIP—

	1927-28	1928-29	1929-30	1930-31	1931-32
Patrons	5	2	4	4	6
Contributors	43	19	24	21	21
Season	91	150	142	178	196
Associates	68	23	23	29	24
Seats Subscribed	144	173	174	207	229

RECEIPTS AND DISBURSEMENTS—

	1927-28	1928-29	1929-30	1930-31	1931-32
Subscriptions	2621.00	2221.00	2466.00	2843.00	3133.00
Box Office	1101.97	2259.50	1114.00	950.75	1073.00
Interest		42.42	40.57	55.82	66.58
Contributors			10.00	80.00	
TOTAL	3722.97	4522.92	3630.57	3849.57	4272.58
Expenditures	2635.00	3848.27	3932.75	3658.05	4434.90
Season Surplus	1087.97	674.65		191.52	
Season Deficit			302.18		162.32
Bank Balance*	1087.97	1762.62	1460.44	1651.96	1489.64

*At end of season.

Average Annual Receipts	$3999.72
Average Annual Expenditures	3701.79
AVERAGE ANNUAL SURPLUS	297.93

NOTE: Without Patrons and Contributors there would have been a DEFICIT to date of $2739.69.

Porter Emerson Browne

COMMENTS ON THE TIMES

The strategy is so obvious.

A European government, in present crisis, would meet the bonus veterans at the trains and offer them enlistment in the forces of the country. Communists would be jailed, executed or deported.

Veterans not wishing to enlist would be sent to farms, and farm cantonments. So a regrettable situation would be avoided.

Meanwhile, an army, fine and loyal would be built up for the maintenance of the country and its institutions. At the head of this army should be put Colonel Theodore Roosevelt, Jr. He has the one splendid, and available, tradition. Probably, politically feared, he has been shelved. But, under existing conditions, the leaders should rise above politics.

But as long as our country's leaders think they can get by applications of currency alone to the sore spots, and by temporizing, we will continue to drift.

It would be all so simple if our executives would use their heads.

† †

A year or so ago, I ventured to suggest that the winds of unemployment were about to blow and the floods of trouble to descend and that it was up to every wise Noah to get himself an ark.

At that time, my own pet ark was the Costa Rica hacienda—a gorgeous spot, arable land, natural water, equipment —between the charming city of Hermosillo and the sea. Four thousand people could live there, in peace and in happiness, producing virtually everything they needed. It all can be acquired for about the rent of a swell Beverly Hills home for a year.

It is still there and is the best ark I know.

As a second ark, I suggest the country around Pine and Payson in Arizona. Hunting, fishing, plenty of water, arable land—all that the heart desires. There is also wonderful country in Southern Arizona near Patagonia. There is, too, nothing the matter with the High Sierras or with the Palomar country.

Any country that has natural water, and a year round growing season will serve.

Another good ark is a boat in which one can cruise the South Seas.

Don't march on Washington, trying to get blood from turnips. Don't depend on your fellows or on dead and gone conditions.

Pioneer. Get out on the land. The government hasn't sense enough to help you do the one thing left. So you will have to do it for yourself.

So get a good gang together, and start as soon as you can.

Remember the Cherokee Strip!

And forget the Wall Street ditto.

ART: LIMITS AND LOGIC

by ELEANOR MINTURN JAMES

Everyone knows that art, like our clothes, should not have to be imported. We are neither comfortable in roomy English sporting gloves not the tight kid affairs of the French. There is such a thing as fittingness as well as fit. Like our clothes our art must be "as the glove to our hand." Or to put it differently, art and life must ever be as the two halves of a red apple. It's what Clemence Dane said about true lovers. Yet we continue to import art. "Home talent versus foreign"—that's the byword of much art controversy apropos of the American invasion by the "School of Paris." This is claimed to have stormed New York last winter, going over the top chiefly because of good campaign work and systematic, continued publicity. The result is French art installed safely, and to some alarmingly, on American soil. Next winter still two more galleries will be opened in New York by well-known French dealers.

It's not objectionable because its French art, but because it does not fit. It yields Americans no lasting—or temporary—aesthetic satisfaction. This, inspite of its being especially designed as bait for American dollars. Much of it is distressing "abstract" art, so-called. That French abstract painters perpetrate abstractions and insist that they are the expression of and reaction to our American mechanical age is preposterous because inconsistent.

Craven in his "Men of Art" pointed this out showing that these same abstractionists admittedly loathe this our mechanical era, withdrawing as far as possible from it, preferably to romantic Latin Quater studios. Yet these artists continue to ship their stuff over here, pretty sure of putting it over on a people who proclaim to love the poetry as well as the utilitarianism of the mechanical age. We open our arms to it. Dealers take up the hue and cry of "vital, real," and it's only sham.

When painter sophists bleat about expressing something integral with our modern life its the old story of Schopenhauer maintaining that no man boasts a power he is sure of possessing, on the theory of "a clattering hoof means a

continued on page eight

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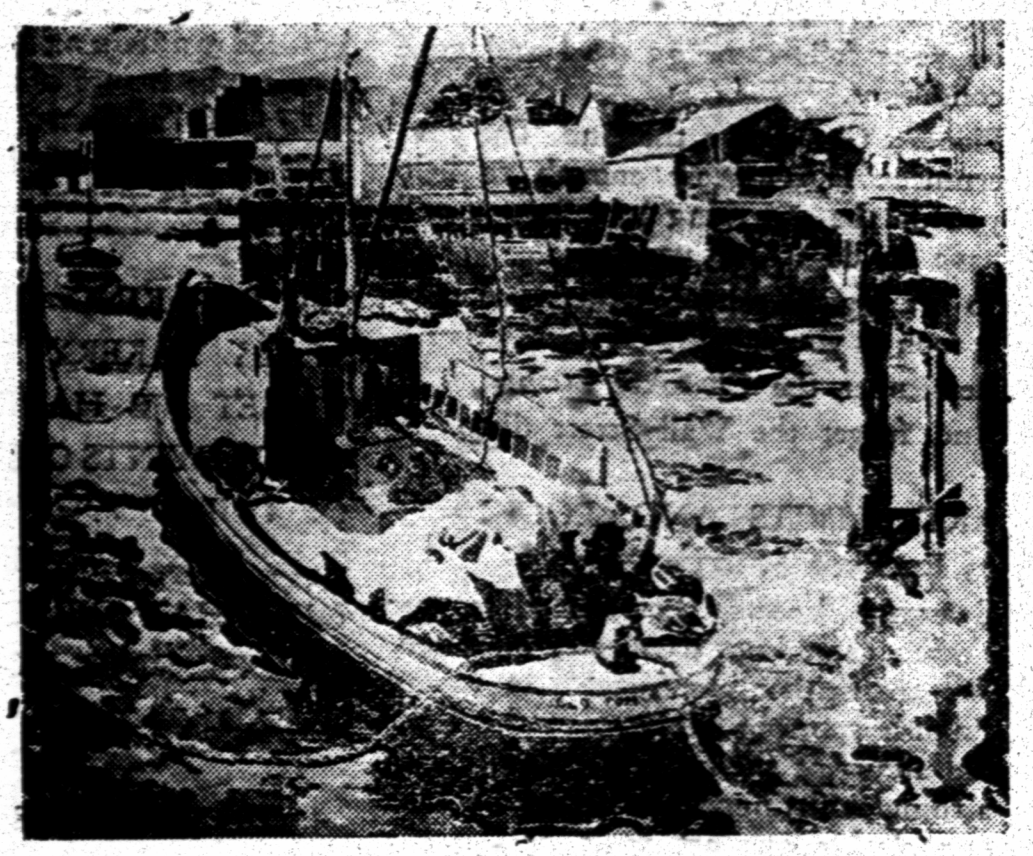
MONTEREY HARBOR SCENE from a water-color by Edith Heron, whose work will be shown at Seven Arts Gallery later this month.



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ART AND LOGIC *concluded*

nail gone," to bring this up-to-date, a clattering rim means a tire gone flat!

Most of these modern foreign extremare either revolutionists or plagarists, as some writer said all painters necessarily had to be. In either case many agree with H. G. Wells that better plunder than paralysis.

That paralysis does creep over some painters —and good ones—cannot be denied. First class painters are frequently weakened by self-repetition, a form of paralysis. Just why do painters let themselves be sold to one type of pallette, because they have been lucky using one particular color scheme? Nature would never dream of trying, as some painters do, to present a rustic inland countryside in the same colors as a rocky coast marine—just because they fancy a certain color gamut. There is one painter who actually uses the identical soft old rose, mauves and dove grays for his sunset effects with yachts browsing at their moorings as he does painting rosy-cheeked old ladies with silvery gray hair in lavender gowns.

This inhibiting repetition is detectable in the compositions of more than one painter. I have known a painter to repeat a successful landscape composition, which won him a big prize, in terms of a marine—and it fell flat. In his harbor scene he used the same curving hills for background, but he substituted fishing smacks for ranch houses, masts afforded the central vertical notes before supplied by trees, and flowing green plains were replaced by the horizontals of water.

How can there be any magic in this sort of thing, the magic that Conrad talked about in connection with Henry James' work—"all creative art is magic, is evocating the unseen in forms of persuasion, enlightening, familiar, surprising." . . . Yes, perhaps better plunder than paralysis.

* * *

To a certain extent, I suppose, modern American art benefits by foreign exhibitions. They invariably step up sincere American work in the same galleries. So let us consider all imported raw, green modernism as a cover crop to be turned under for the nourishment of deeper-rooted more heaven reaching nature growth. To be sure cover crops may have vitamins, even if constitutionally stunted. It should after all not mean the "School of Paris" versus the American School, for Huneker was right when he said there are no such things as schools of art, there are only artists.

COMING: "SALOME"